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ABSTRACT

This curriculum unit consists of four lessons that are designed to broaden students' understanding of art and culture; each lesson can stand alone or be used in conjunction with the others. The introduction offers a conceptual framework of the Artworlds unit, which takes an inquiry-based approach. The unit's first lesson, "Worlds within Worlds," is an interdisciplinary art and social science lesson, an introduction to the concept of culture--an understanding of culture is necessary before students can understand artworlds, the key concept of this curriculum resource. The unit's second lesson, "Places in the LA Artworld," the key lesson in this unit, introduces and illustrates the defining characteristics of an artworld. The lesson has students make an artworld bulletin board. The unit's third lesson, "Cruising the LA Artworld," asks students to apply their understanding of the defining characteristics of artworlds from the "Places in the LA Artworld" lesson to their analysis of art-related Web sites on LA Culture Net and beyond. The unit's fourth lesson, "Using and Understanding Art from Other Artworlds," helps students seek ideas for their own art making by looking at artworks from other cultures. This lesson helps students understand that objects called "art" in Euro-American cultures may have very different meanings and functions in the artworlds of other cultures. (BT)

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Understanding Artworlds

by Mary Erickson and Faith Clover

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Understanding Artworlds

by Mary Erickson and Faith Clover

Overview and Recommended Sequence of Lessons

The Understanding Artworlds unit consists of four lessons that are designed to broaden students' understanding of art and culture. Each lesson can stand alone or be used in conjunction with the others. Be sure to read the introduction to gain an understanding of the conceptual framework for the Artworlds unit.

- **Worlds Within Worlds** is an interdisciplinary art and social science lesson. This lesson is an introduction to the concept of culture. An understanding of culture is necessary before students can understand artworlds, the key concept of this curriculum resource. Worlds Within Worlds is a good introduction if your students are unfamiliar with the idea of culture. The lesson can also be taught after Places in the LA Artworld to transfer understanding between art and social studies.

- **Places in the LA Artworld** is the key lesson in this resource. It introduces and illustrates the defining characteristics of an artworld. Students make an artworld bulletin board.

- **Cruising the LA Artworld** asks students to apply their understanding of the defining characteristics of artworlds from the Places in the LA Art World lesson to their analysis of art-related Web sites on LA Culture Net and beyond.

- **Using and Understanding Art from Other Artworlds** helps students seek ideas for their own art making by looking at artworks from other cultures. This lesson helps students understand that objects called "art" in Euro-American cultures may have very different meanings and functions in the artworlds of other cultures.

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Artworlds Introduction

The first unit of the Worlds of Art curriculum resource is called Understanding Artworlds, which consists of four lesson plans that help students broaden their understanding of art and culture.

Understanding Artworlds uses a discipline-based approach to art education; the lessons are interdisciplinary, thematic, and inquiry-based. Each lesson can stand alone or be used in conjunction with the others.

- Unit Theme
- Key Inquiry Questions
- Los Angeles Connections
- Interdisciplinary Connections
- Invitation to Contribute

Unit Theme

The Understanding Artworlds curriculum unit takes a thematic approach. The general education theme is: **We all are members of many cultures.**

Cultures define themselves by investing certain places, people, activities, and ideas with special meaning. Within every culture there are many interest groups. For example, most cultures include interest groups that can be classified as worlds of entertainment, finance, politics, and sports.

These interest groups are made up of smaller interest groups. For example, in Los Angeles the automotive world is a very important interest group. Within it are more specialized groups such as classic car clubs, low-riders, do-it-yourself car customizers, and race car enthusiasts. While the people in these interest groups share the common culture of Los Angeles, they also engage in activities and have ideas related to their special interest.

An important interest group in nearly every culture is the artworld. Every culture has people whose special interest is art. Art education theme: **Entering a culture's artworld is a pathway to understanding its culture and its art.**

Key Inquiry Questions

The **Understanding Artworlds** curriculum unit takes an inquiry-based approach. Two key questions are the focus of instruction in the Understanding Artworlds lessons:

- **Cultural context:** What can I determine about what people thought, believed, or did in the culture in which the artwork was made?

- **Artworld context**: What can I learn about the art ideas, beliefs, and activities that were important in the culture in which it was made?

These two questions are part of a comprehensive set of questions for inquiring into art that provide a framework for the Worlds of Art curriculum resource.

Los Angeles Connections

Artworlds was developed as part of the Worlds of Art curriclum resource by ArtsEdNet for LA Culture Net. The Worlds Within Worlds lesson and the Cruising the LA Artworld lesson of the Understanding Artworlds unit highlight artworld places in the greater Los Angeles area. Although teachers in the Los Angeles area will find specific Los Angeles references throughout Understanding Artworlds, all teachers can easily adapt this curriculum resource to explore artworlds in their own communities.

Interdisciplinary Connections

The main focus of Understanding Artworlds is learning in art. In addition, learning in a number of other content areas is addressed in specific lessons. You may wish to consult the California Frameworks, which lists standards in various content areas, to build additional interdisciplinary connections.

Look for interdisciplinary connections in lesson objectives and also in optional activities.

- Social Science content and/or activities appear in:
  - Worlds Within Worlds
  - Places in the LA Artworld
  - Using and Understanding Art from Other Artworlds

- Geography content and/or activities appear in:
  - Places in the LA Artworld

- Mathematics content and/or activities appear in:
  - Worlds Within Worlds

- Language Arts content and/or activities appear in:

Places in the LA Artworld
Cruising the LA Artworld

- Technology content and/or activities appear in:
  Cruising the LA Artworld

- Critical Thinking content and/or activities appear in:
  Cruising the LA Artworld

Invitation to Contribute

What discoveries have you and your students made about the worlds of art especially in Los Angeles? How have you explored the artworlds of your community? Send us your best lesson plans, student work, and information about your community artworlds, and we'll point to them from ArtsEdNet. Here's what to do: Provide us with a URL to your own or your school's Web site where relevant lesson plans and student work are posted by sending it to artsednet@getty.edu.

Worlds Within Worlds

Lesson Overview

Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest group found in nearly every culture. This is the key concept around which this unit, Understanding Artworlds, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Included are samples of student work that resulted from this lesson.

Objectives

Students:

1. understand that people within a culture form many different interest groups (social science)

2. describe some of the places, people, activities, and ideas that each interest group encompasses (social science)

3. understand that the artworld is comprised of places, people, activities, and ideas concerned with art (art history)

Assessment Guides

Interest Groups Guide

Use the Interest Groups Guide below to assess students' responses during class discussion.

Beginner: Students can identify at least one interest group in their school or community.

Competent: Students can identify at least one interest group in their school and at least one in the community.

Advanced: Students can identify several interest groups in their school and in the community.

Places, People, Activities, and Ideas

Use the Places, People, Activities, and Ideas Guides below to assess students' discussion after completing their Worlds Within Worlds Interest Groups Handout.

Beginner: Students can identify a place, person, activity, or idea of one interest group.

Competent: Student can identify a place, person, activity, and idea for at least one interest group.

Advanced: Students can describe several of the places, people, activities, and ideas that each interest group encompasses.

Artworld

Use the Artworld Guide below to assess students' responses during discussion specifically of artworlds.

Beginner: Students can identify the artworld as an interest group.

Competent: Students can define the artworld as comprised of people, places, activities, and ideas concerned with art.

Advanced: Students can describe some of the places, people, activities, and ideas of the artworld.

Preparation

Read through the lesson plan and optional activities, making adaptations for your own teaching style, to suit your particular students, and based upon available resources.

Assemble necessary resources. For each student in your class, make copies of handouts outlined within the activities section of the lesson.

Some computer equipment may be needed for teacher preparation for this lesson.

Time Requirements

The basic activity can be completed in one class session. If you decide to teach any optional activities, estimate how many class sessions might be required.

Activities: Worlds Within Worlds

Basic Activity

- Worlds Within Worlds Activity

Optional Activities

- Artworld Interview Activity
- Free Play Discussion for Younger Students
- Entertainment World Comparison Activity for Older Students
- Graphing Special Interest Groups: Mathematics Extension Activity for Younger Students

Worlds Within Worlds

Resources

Worlds Within Worlds handout

Artworld Interview handout

Optional Resources

- Newspapers, newsmagazines, and art magazines as sources for clipping images
- Scissors
- Staple gun, tacks, or pins
- Three-by-five-inch cards to use for captions on collages
- Construction paper and glue for collages
- Cameras and print film for student use

Worlds Within Worlds

Basic Activity

Worlds Within Worlds Activity

Explain to students that people within a culture form many different interest groups.

Ask students to think about the groups of students at school who make up different interest groups. For example, these might include those who play athletic sports, like games, like to follow fashions, like to read, like to engage in art activities. List these groups on the board or overhead.

Overview reminder:
Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest group found in nearly every culture. This is the key concept around which this unit, **Understanding Artworlds**, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Students begin their exploration of their school artworld by identifying and recording some of its important places, people, activities, and ideas.

Ask students to describe the variety of activities people in each of these interest groups engage in. List these by the name of each group. For example, lots of people who like music listen to the radio, have collections of CDs, go to concerts, talk about music with their friends, sing or lip synch with famous recording artists, or may play an instrument.

Have students identify the places that each group goes to do their special activity. Where would they have to go to find people engaged in this activity? List these on the board or overhead. People who like sports can be found in many places, such as on the baseball diamond, gyms, at athletic stadiums or arenas, or at home watching ESPN.

Ask students to explain what kinds of ideas people in each group may hold about their special interest. For example, people who like sports may believe in being loyal, even to a bad team; may believe that winning is all that matters; or may believe that practice

pays off in the long run. Ask if there are any special qualities or characteristics of individuals who belong to each group.

Distribute a copy of the **Worlds Within Worlds Special Interest Groups Handout** to each student. Explain that people who share the same interests can be said to belong to an interest group and that there are may interest groups represented by students in your class.

Ask each student to circulate among classmates filling in the blanks on the worksheet by asking classmates questions. Although several items might be about one classmate, ask students to add as many different names as they can to their worksheet.

When students have finished the worksheet, ask them to read aloud some interesting discoveries they have made about their classmates. Write these on the board or overhead.

When the list has developed, ask students to begin to categorize interests, for example, family interests, outdoor interests, educational interests, entertainment interests. Be sure students notice that there are overlaps among interests. For example, hiking is an outdoor activity that can also be educational. You may want to use Venn diagrams to help students categorize interests.

Note whether any students report on any interest related to art. If no one does, ask specifically whether anyone made any discoveries related to art. If not, help students add new discoveries by rephrasing questions to solicit art-related responses. For example:

- Does anyone make art as a hobby? (#7)
- Do you know anyone who is talented in art? (#13)
- Have you ever visited an art museum? or viewed an interesting street mural or public sculpture? (#9)

Remind students that people who share interests are members of various interest groups. Have students select two specific interest groups and identify the similarities and differences between the people, places, activities, and ideas of each group.

Focus on the "artworld" group to discuss in more depth. Ask students to begin to collect clippings specifically showing the people, places, activities, and ideas of the artworld. Students may need help in identifying the leisure and entertainment section of newspapers or news magazines. Some of them may have access to art magazines. You may want to show students examples of these sources of artworld images.

Lead a culminating discussion of the variety of people, places, activities, and ideas of the artworld with which students are currently familiar. You may want to read, paraphrase, or distribute copies of the Understanding Artworlds Unit Theme as a

summary of the lesson.

If you decide to extend this activity, you can distribute an additional copy of the Worlds Within Worlds handout to assist students in interviewing friends and family members in order to bring additional ideas about interest groups to class to add to the lists already generated. They may want to bring pictures from the newspaper or news magazines of people, places, activities, and ideas associated with these different interest groups. A class collage could be created from these clippings. See sample collages.

Coordination With Places In The LA Artworld Lesson:

If you also teach Places in the LA Artworld, students should be directed to continue to find and bring in artworld images to contribute to that lesson. Also they can add to the bulletin board photographs of their school artworld or responses from their "Artworld Interviews."

Assessment - use assesment guide.

Worlds Within Worlds

Special Interest Groups Worksheet*

Find someone who (or who knows someone who)...

Write the name of the person in the first blank and follow-up information you discover in the second blank.

1. _____ reads books or magazines about _____ .
2. _____ plays on a team. The sport is _____ .
3. _____ is a member of a religious group. The group is called _____ .
4. _____ spends time away from the city doing _____.
5. _____ did a special activity with his/her family. The activity was _____ .
6. _____ likes to make things. These things are _____.
7. _____ has a hobby. The hobby is _____ .
8. _____ knows an expert. This person is an expert in _____.
9. _____ likes to visit special places. These places are _____.
10. _____ watches a lot of TV. His/Her favorite show is

_____.

11. _____ likes to travel. He/She enjoys seeing or doing _____ in other places.

12. _____ has talked to someone about an important idea. The idea was _____.

13. _____ is very talented at _____.

14. _____ likes to play games. His/Her favorite game is _____.

15. _____ likes to collect things. He/She collects _____.

*Based on a worksheet developed by Lorna Corlett, Liberty Elementary School, Paradise Valley School District, Arizona.

Worlds Within Worlds

Optional Activity
Artworld Interview Activity

Students can interview the artworld people they identify at school using the Artworld Interview handout. These people might include the art teacher and any individual who has expressed an interest in or involvement with art. The purpose of the interview is to determine the kinds of art activities these individuals engage in, where they go to do these activities, and what ideas they have about why art is important. The responses students get to their interviews can be recorded as captions and added to the artworld bulletin board.

Overview reminder:
Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest group found in nearly every culture. This is the key concept around which this unit, Artworlds, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Students begin their exploration of their school artworld by identifying and recording some of its important places, people, activities, and ideas.

Worlds Within Worlds

Artworld Interview

Find someone who you think is part of the artworld at your school. Ask that person to complete the statements below.

I, _____ (person's name) am part of the artworld at _____ (school). The kinds of art activities that I do are _____.

In order to do these things, I need to know how to _____ and/or be able to _____. I do these activities in these kinds of places: _____ . I think art is important because _____.

Ask this person to suggest another person in your school who is involved in the school artworld.

I, _____ (person's name) am part of the artworld at _____ (school). The kinds of art activities that I do are _____.

In order to do these things, I need to know how to _____ and/or be able to _____. I do these activities in these kinds of places: _____ . I think art is important because _____.

Worlds Within Worlds

Optional Activity
Free Play Discussion for Younger Students

Ask students what they like to do best during their free play activity time. List their special play interests on the board or overhead, for example, library, jigsaw puzzles, painting, collage, read-a-long, computer, science or math games. Tie this extension activity back to the concept of special interest groups.

Overview reminder:
Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest groupfound in nearly every culture. This is the key concept around which this unit, Artworlds, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Students begin their exploration of their school artworld by identifying and recording some of its important places, people, activities, and ideas.

Worlds Within Worlds

Optional Activity
Entertainment World Comparison Activity for Older Students

Older students are generally very interested in celebrities of the entertainment world and have access to a great deal of information from various media. Some students in L.A. may have seen stars on the streets and in shops and restaurants. They will enjoy sharing this with the class. Brainstorm lists of the places, people, activities, and ideas of the entertainment world. Compare and contrast these lists with those of the artworld. Much information about the entertainment world can be found and downloaded from the Internet. Students can build parallel collages of entertainment world images and artworld
images reflecting the respective places, people, activities, and ideas.

Overview reminder:
Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest group found in nearly every culture. This is the key concept around which this unit, Artworlds, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Students begin their exploration of their school artworld by identifying and recording some of its important places, people, activities, and ideas.

You might extend the discussion by asking how the world of entertainment and the artworld overlap (for example, in the filmmaking required to produce music videos, in costume design, and in the illustration of CD covers).

Worlds Within Worlds

Optional Activity
Graphing Special Interest Groups: Mathematics Extension Activity for Younger Students

Overview reminder:
Students investigate the many interest groups represented among their classmates and their families. The teacher introduces the idea of the artworld as one important interest group found in nearly every culture. This is the key concept around which this unit, Artworlds, is organized. Students discover how the artworld is similar to and/or different from other interest groups. Students begin their exploration of their school artworld by identifying and recording some of its important places, people, activities, and ideas.

After listing on the board or overhead the interest groups that your students discover using the Artworlds Interview Worksheet, choose one interest group to investigate more fully, such as sports, hobbies, or reading.

On the board or overhead make a vertical list of smaller, more specialized interests within the group. For example, if you choose to chart playground activities, you might list the: baseball group, basketball group, tetherball group, dance/music/chat group, and bars/slide group. Poll students for their preferences. Then tally their preferences on the list of smaller, more specialized interests. Use your findings to make a bar graph. Classrooms with access to computer graphing programs may choose to interpret data in other graph formats, such as pie charts. You might ask students to figure percentages for various interests.

Help students interpret the chart by asking questions such as the following:

- Which is the most favored interest?
- Which is the least favored interest?
- Are there ties between any interests?
- How many more people prefer interest X than interest Y?

Follow-up questions might include:

- Is the most favored interest the best? Why or why not?
- Is the most favored interest good and the other interests bad? Why or why not?

You might have your students poll a neighboring classroom of the same grade level, compile data into graphs, and compare the groups.

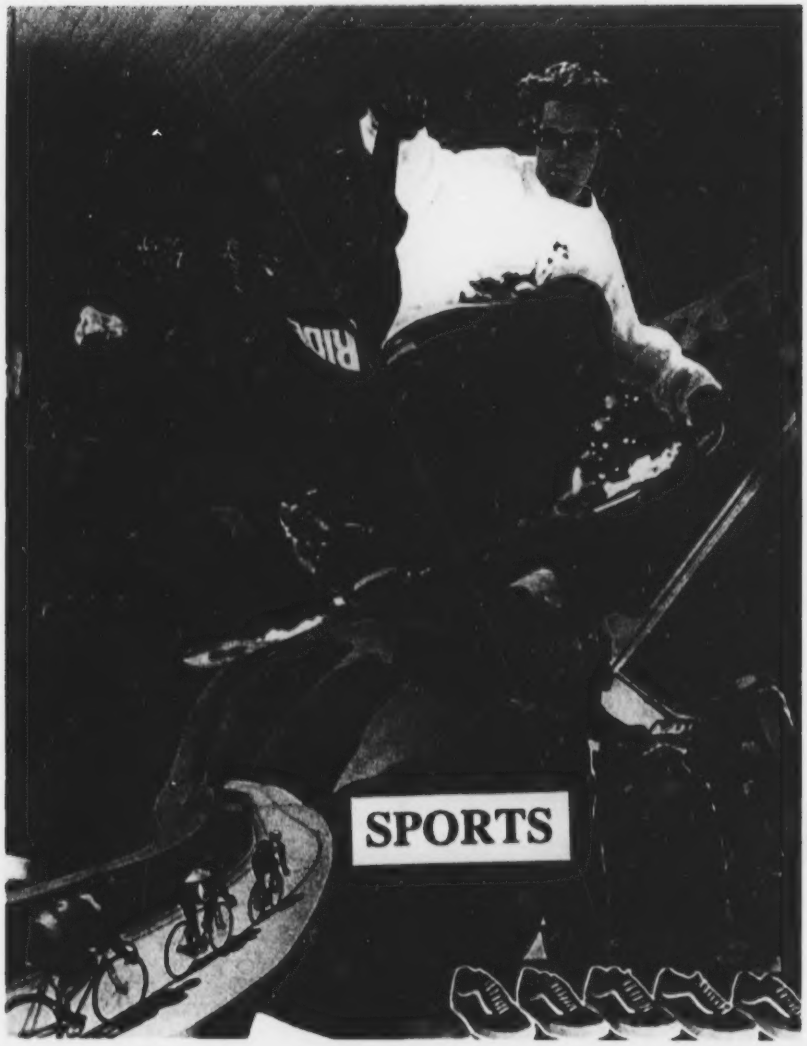
- Are the groups basically the same or different?
- If different, ask students to ponder the reasons why differences occurred.

You might also poll two different grade levels and analyze likenesses/differences.

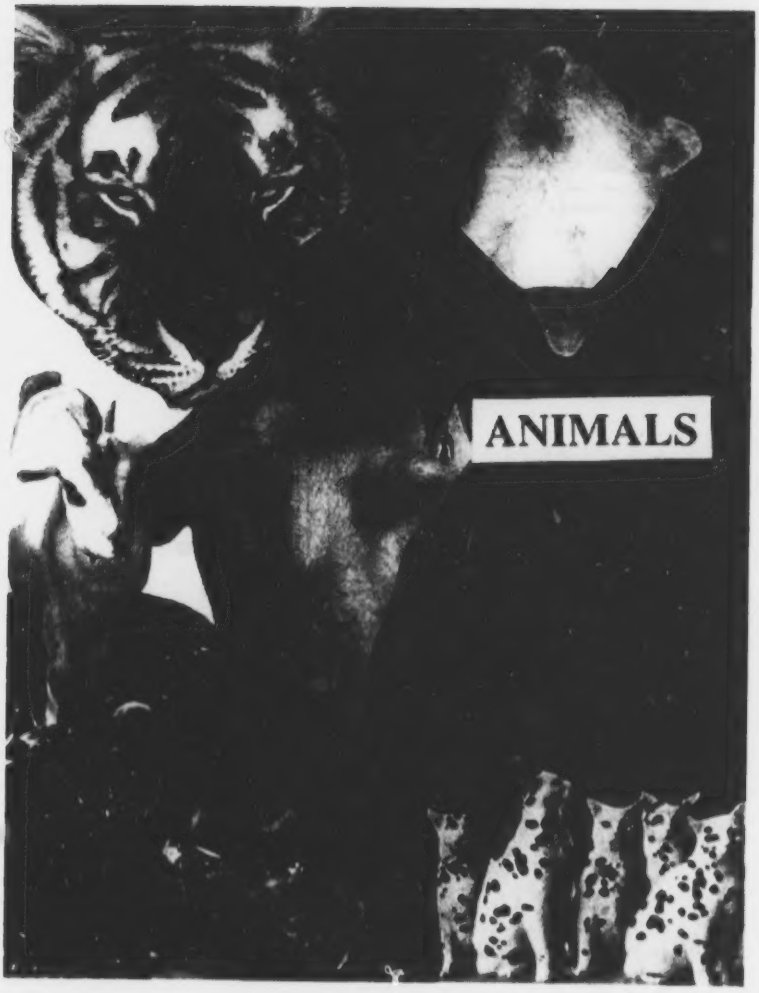
Tie this extension activity back to the concept of interest groups within a culture. Each group has its own important places, people, activities, and ideas.

Worlds Within Worlds

Samples of Students Work



Sample of Student Work



Sample of Student Work

Sample of Student Work

Places in the LA Artworld

Lesson Overview

Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the Los Angeles artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board. Included are samples of student work that resulted from this lesson.

Objectives

Students:

1. identify some of the many cultures within metropolitan Los Angeles (social science)

2. understand that people can be members of more than one culture (social science)

3. understand that an artworld is a culture with its own important places, people, activities, and ideas (art history/aesthetics)

4. understand that there are many different places where artworld activities occur, such as museums, galleries, public art locations, business environments, religious settings, government buildings, art fairs, private residences, Web sites, artists' studios, and workshops (art history/social science)

5. understand that there are many different artworld activities, such as making art, buying and selling art, teaching art, viewing art, thinking and writing about art, conserving (saving and protecting) art, and exhibiting art (art history/social science)

6. compare important L.A. artworld places, noting similar and different

activities, that happen in each place (art history/social science)

7. understand that many different people are involved in the artworld of L.A., including artists, craftspeople, scholars, teachers, historians, managers, security guards, dealers, patrons, viewers, critics, aestheticians, and many more (art history/social science)

8. identify several different people involved with art in an important place in the L.A. artworld (art history/social science)

9. understand that different people of the artworld have different ideas about why art is important (aesthetics)

Assessment Guides

Culture

Use the Culture Guide below to assess students' responses to the statements #1 and #2 in Introduction to the Defining Characteristics of Artworlds.

Beginner: Students can identify interests shared within their own culture.

Competent: Students can identify interests shared within their own culture and can identify the four components of a culture.

Advanced: Students can identify interests shared within their own culture and can identify the four components of a culture. They can also give give appropriate examples of each component of a culture.

Artworld Places

Use the Artworld Guide, the Artworld Activities Guide, the People of the Artworld Guide, and the Artworld Ideas Guide below to assess students' responses to statement #3 in Introduction to the Defining Characteristics of Artworlds and to the discussion of a specific artworld place, such as Self Help Graphics.

Beginner: Students can name at least one place in the L.A.

artworld.

Competent: Students can identify at least one artworld place in the local community as well as at least one in greater Los Angeles.

Advanced: Students can name several artworld places in the local community and in greater Los Angeles.

Artworld Activities

Beginner: Students can identify an artworld activity in which they have been engaged.

Competent: Students can identify several artworld activities.

Advanced: Students can identify a range of diverse artworld activities.

People of the Artworld

Beginner: Students can name at least one kind of person who is involved in the artworld.

Competent: Students can name several kinds of people involved in the artworld (not all artists).

Advanced: Students can name a range of diverse kinds of people involved in the artworld.

Artworld Ideas

Beginner: Students can complete the sentence "I believe art is important because...."

Competent: Students can write a sentence about what they believe about art.

Advanced: Students can write a sentence about what they believe about art and can support that statement with reasons.

Preparation

Read through the lesson plan and optional activities, making adaptations for your own teaching style, to suit your particular students, and based upon available resources.

Assemble necessary resources. Make copies of handouts outlined within the activities section of the lesson as sets for the number of small groups into which you can conveniently divide your class.

Bookmark the Self Help Graphics: An Important Place in the Los Angeles Artworld Web page:

http://www.artsednet.getty.edu/ArtsEdNet/Resources/Artworlds/Places/selfhelp.html and

http://www.selfhelpgraphics.com/index.html

and any other Web sites. Assemble a collection of artworld clippings. Prepare a bulletin board titled artworld with four sections labeled: Artworld Places, People of the Artworld, Artworld Activities, and Artworld Ideas.

Some computer equipment will be needed for this lesson.

Time Requirements

Teachers who have field-tested this lesson report that it takes varying lengths of time (often several class sessions) depending on the teaching style, age of the students, and available resources. There are two separate but coordinated basic activities within this lesson.

Decide how many sessions will be required to teach these two activities and then decide whether you want to plan additional sessions for any of the proposed optional activities.

Activities

Basic Activities

- Introduction to the Defining Characteristics of Artworlds
- Artworld Bulletin Board Activity

Optional Activities

- Adaptations for Younger Students
- Extension: Discussion of Interrelationships between Art and Culture Activity for Older Students
- Documenting Your School and Community Artworlds
- Artworld Letter Writing Activity
- Map Reading Activity

Places in the LA Artworld

Resources

A large collection of artworld clippings. Clip photographs, reproductions of artworks, and headlines from newspapers, news magazines, museum and gallery brochures, yellow pages, printouts from Web sites, art supply catalogues, or art magazines available in large book stores or specialized art book shops. Include some in each of the following categories. (Many photographs can serve as examples in more than one category.):

- **Artworld Places** such as a gallery interior, artist's workshop, public art space, art classroom, or museum, street art, or an art fair.

- **People Of The Artworld** such as photographs (or names) of artists, scholars, teachers, historians, managers, dealers, patrons, viewers, critics, or aestheticians.

- **Artworks** such as photographs of paintings, sculptures, or craft objects

Packet of handouts for each small group including:

- Artworld Place Analysis
- Artwork Analysis
- Artworld Person Analysis
- Artworld People, Places, Activities, and Ideas
- Pins, tacks or staple gun
- Scissors
- 3" X 5" cards, cut in half lengthwise for captioning clippings
- Tape to attach captions to clippings
- Computer facilities or printouts

Optional Resources

Selected LA Culture Net Web sites:

California African-American Museum

http://www.caam.ca.gov/index.html

Fowler Museum Of Cultural History (UCLA)
http://www.fmch.ucla.edu

Huntington Library
http://www.huntington.org/

Korean American Museum of Art And Cultural
http://koma.org/gallery.html

Los Angeles County Museum of Art
http://www.lacma.org/

Museum of Contemporary Art
http://www.moca-la.org/mocamain.htm

Museum of Latin American Art
http://www.RGFA.com/laam.htm

Norton Simon Museum
http://www.citycent.com/CCC/Pasadena/nsmuseum.htm

Pacific Asia Museum
http://www.intranet.csupomona.edu/~ige/pamhp2.html

San Diego Museum of Art
http://www.sddt.com/sdma.html/

More LA Culture Net resources

Worlds Within Worlds handout

Artworld Interview handout

Cameras and print film or digital cameras for student use

Places in the LA Artworld

Self Help Graphics: An Important Place in the Los Angeles Artworld

Introduction

For the past 25 years, Self Help Graphics has been the leading visual arts institution serving East Los Angeles. It has achieved national acclaim for its programs and services, which promote the contribution of Chicano art and culture to the American landscape. Located in the heart of East Los Angeles, and surrounded by a population of more than three million, Self Help Graphics has been a popular and vital community landmark of cultural identity and pride, as well as a center of artistic creativity. Discussion questions will help students explore this important Los Angeles landmark.

Place

Self Help Graphics is located in East Los Angeles on Avenida César E. Chávez--a street once known as Brooklyn Avenue but renamed in honor of the late César Chávez, leader of the United Farmworkers Union. East Los Angeles lies to the east of downtown Los Angeles in a slightly hilly area and is part of the historic heart of the city. Separated from downtown by the Los Angeles River, over the years the area has been bisected by wide boulevards, railroads, and freeways. Avenida Chávez is a major thoroughfare and commercial center of East Los Angeles.

Self Help Graphics occupies a building once part of a Catholic youth center that has been transformed with brightly colored glass, broken pottery, and paint. Within the building are workshop spaces, administrative offices, and the Galer'a Otra Vez, which sells prints produced in Self Help Graphics' programs. Self Help Graphics also runs the Galer'a Sister Karen Boccalero, named in honor of the institution's founding director, at Casa de Sosa on historic Olvera Street in downtown Los Angeles.

People

Self Help Graphics was founded in 1972 by Sister Karen Boccalero, who believed that "Chicano art and Chicano artists are a gift to society, mirroring a powerful and desired

cultural richness." East Los Angeles is home to the largest number of Chicanos / Mexicanos in the world, outside of Mexico City, Mexico. It is not only the largest Chicano / Mexicano population in the country, it is the largest Hispanic community in the United States. The population of East Los Angeles is more than 2 million and is 95 percent Chicano / Mexicano. The majority of Self Help Graphics' audience is working-class residents, including merchants, immigrants, and a large group of upwardly mobile Chicano professionals, who may now live elsewhere but are loyal to the community in which they were raised.

Many of those who take part in Self Help Graphics programs and activities are students from the ten local schools who take regular walking field trips to the gallery. Self Help hosts a large number of economically underserved people who are able to enjoy the exhibits and public programming. While the majority of Self Help's local audience is Chicano/ Mexicano, there is a significant number of non-Latino, non-local patrons who support the endeavors of the artists at Self Help.

Sister Karen Boccalero died in 1997. Today, Tomas Benitez is the administrative director. His staff is responsible for carrying out the programs, services, and daily operations of Self Help Graphics, with input from advisory committees, such as the Day of the Dead, Tertulia, and the Atelier committees. Artists provide important input into the ways in which the center is run, greatly influencing the direction of the organization. The Friends of SHG is a fund raising group made up of professional and corporate advisors. SHG volunteers provide valuable support and in kind services in a range of duties, such as hospitality for visiting artists, gallery receptions, mailings, documentation and archive maintenance.

The Self Help Graphics staff works with the participating artists in all aspects of preparing the exhibits in order to maintain a professional standard of presentation. The administrative staff includes Pat Gomez, assistant director, who was associated as an artist with Self Help Graphics before she joined the staff. She has served on the boards of numerous arts organizations throughout Los Angeles. The artistic staff includes three codirectors: José Alpuche, master printer; Alex Alferov, traveling exhibition print program director and curator; and Christina Ochoa, gallery director and curator.

Activities

Self Help Graphics first earned recognition for its innovative Barrio Arts Mobil Program, which provided a quality art experience to thousands of local children. In the 1970s, Self Help Graphics started the modern citywide celebration of the Dia de los Muertos (Day of the Dead). In recent years, Self Help has become best known for its annual Printmaking Atelier (Serigraph Workshop), which provides opportunities for hundreds of artists to develop techniques and create images that document for all audiences the diversity and vision of contemporary Chicano art.

Self Help's successful record of programming has included support of artists through its facilities, activities, local and touring exhibition opportunities, numerous exchanges, collaborations and special projects. Key program endeavors include the Printmaking Atelier, which has provided the resources for more than 200 artists to create and produce more than 300 editions of quality silkscreen prints; the Exhibition Print Program, reaching local, regional, national and international audiences (and focused upon reaching underserved audiences); the Galeria Otra Vez , an invaluable community venue; and the Professional Artists Workshop Program, which provides artists with the opportunity to develop professional experience and experiment with a variety of techniques. Checkout the work of some of the artists who have produced work at Self Help Graphics.

The Self Help Graphics collection of work is now archived through the University of California -Santa Barbara Caridad Project, the Huntington Museum at the University of Texas-Austin, the National Museum of American Art of the Smithsonian Institute, and other major collections. Additionally, Self Help Graphics has become a partner and collaborator with every major Southern California art institution, including MOCA, LACMA, the Getty Center, the Armand Hammer Museum, the Japanese American Museum, and the Southwest Museum. Self Help Graphics has brought the Chicano creative voice via exhibitions to major museums across the United States, including MOMA in New York; the Mexican Fine Art Center Museum in Chicago; the Museum of Art and History in Anchorage, Alaska; and the Art Museum of South Texas in Corpus Christi. Finally, through Self Help Graphics, the work of Chicano artists has enriched the educational experience of students through exhibitions at every major college in greater Southern California and numerous major campuses across the United States.

Self Help Graphics has a significant regional, national and international audience, due to the scope and impact of its' programming and focus. Self Help Graphics has also been Southern California's principal presenter of Chicano/Mexicano artists from other communities, states and nations.

Ideas

The mission of Self Help Graphics is to (1) foster and encourage the empowerment of local Chicano artists, (2) present Chicano art to all audiences through its programs and services, and (3) promote the rich cultural heritage and contribution of Chicano art and artists.

Self Help Graphic's presence in the community serves as a cultural landmark, and is often the first contact or only source of artistic activity to be accessed by many segments of the local underserved population, including children, people who speak only Spanish, and the economically underserved. Art and culture are highly valued in the daily life of the community, and there is a great printmaking tradition in Mexican Chicano culture, dating back to the Maya murals and codexes, the Taller Graphica Popular of the 1930s, and Posada's prints from the Mexican Revolution era. Self Help's

printmaking activities and the local artists have carried on and contributed to that legacy.

Printmaking is important to local artists, and Self Help has enabled them to create a body of work over the past 25 years that is culturally specific yet addresses the fabric of the American identity, using a form of expression that is also part of the American art tradition. The endeavors of the center have given voice to artists, who in turn have mirrored the community and have contributed to the cultural heritage of all Americans.

Places in the LA Artworld

Discussion Questions
Self Help Graphics: An Important Place in the Los Angeles Artworld

Use the Self Help Graphics: An Important Place in the Los Angeles Artworld Web page as a resource for exploring answers to these questions about the people, places, ideas, and activities of Self Help Graphics. The questions can also be adapted to use with images from and information about other artworld places.

Self Help Graphics: The Place

We will explore Self Help Graphics in cyberspace, but it is also a real physical place. Look at Self Help Graphics: An Important Place in the Los Angeles Artworld and answer these questions:

- Self Help Graphics is in East Los Angeles. Can you find its location on a map?
- How would you get there? Would you drive? Take a bus? Walk?
- How big do you think the Self Help Graphics building is?
- Do you think the building was built specifically as an artworld place or for some other purpose?
- What do you think Self Help Graphics looks like inside?

Activities at Self Help Graphics

People do lots of different things in the artworld. For example, they:

- make art
- buy art
- look at art
- trade art
- sell art
- think about art
- write about art
- conserve (save and protect) art
- teach art

- study art
- lend art
- display art
- other

Check out Self Help Graphics: An Important Place in the Los Angeles Artworld. Which of these activities do you think happens at Self Help Graphics?

People Associated with Self Help Graphics

Many different kinds of people get involved with art. For example:

- administrators
- aestheticians
- artists
- art historians
- critics
- exhibition designers
- art teachers
- art students
- security guards
- art patrons and collectors
- architects
- graphic designers
- docents (museum guides)
- curators
- conservators
- volunteers
- others

See if you can find the names of these people who are involved with art at Self Help Graphics by exploring Self Help Graphics: An Important Place in the Los Angeles Artworld.

Ideas Associated with Self Help Graphics

People have many different ideas about art. For example, art should:

- be realistic and imitate the world around us
- be good for society
- express powerful emotions
- be a beautiful arrangement of lines and shapes
- be useful
- be a way to show your status
- be whatever art experts say it is

- tell stories or document events and people
- give pleasure
- be a way to make a living
- teach about and preserve cultural traditions
- give self-respect

Investigate Self Help Graphics: An Important Place in the Los Angeles Artworld. Why do you suppose people at Self Help Graphics think that art is important?

Places in the LA Artworld

Basic Activity
Introduction to the Defining Characteristics of Artworlds

Share the following statements with your students on handouts, on overhead, or chalkboard.

- People within a culture have much in common.
- Cultures overlap.
- Each culture has its own important people, places, activities, and ideas.
- The artworld is like a culture within a culture.

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

Discuss each of the following three statements in turn:

1. People within a culture have much in common.

   Explain that although the millions of people who live in Metropolitan Los Angeles are different from each other in many ways, they do share some things that tend to unite them.

   Ask students to name some of the things they share with most other people in greater L.A. (For example almost every Angeleno is familiar with huge freeways, has little use for snow or rain gear [unless away from the city], has seen many palm trees, and is used to hearing people speaking Spanish or other languages. Such things are not the common, shared experience of people in all cultures, for example in the culture of rural Maine.)

2. Cultures overlap. Each culture has its own important places, people, activities, and ideas.

Explain further that, at the same time, the culture of greater Los Angeles itself is made up of many smaller, overlapping cultures (or interest groups). One person can belong to more than one culture. People belong to a culture when they share many interests with a group of people. Each culture has its own important places, people, activities, and ideas.

Ask students to name some of the subcultures, or Worlds Within Worlds that are part of Metropolitan Los Angeles. (For example the entertainment world, the beach community world, the popular music world, the sports world, the East LA barrios, Beverly Hills, Little Saigon, Watts, and many, many more.)

3. The artworld is like a culture within a culture.

   - The people of the artworld are very involved with art.

   Have you ever met or heard of a person in the artworld? For example, an artist, art teacher, craftworker, or art collector. In what way(s) are you, or could you become, a member of the artworld?

   - They go to special art places.

   Have you ever visited an artworld place? Maybe within your own community (for example: public art, street art, art in a business or corporate environment, art in a religious setting, art in a government building, art fair or market, private residence, museum, a gallery, Web site, artist studio or workshop) or even here in your school? (for example: art room, art section of library, art display)

   - They do art activities.

   What artworld activities have you done? (for example: made art [list processes, such as drawing, painting, making a collage, or working with clay], viewed original artworks or reproductions, looked at an art book, visited an arts and crafts show)

   - They have developed strong ideas about art.

   What are your artworld beliefs? Why do you think that art is important?

Next introduce students to the wide range of artworld places in Metropolitan Los Angeles, such as museums, galleries, public art sites, street art, art in a business or corporate environments, art in a religious settings, art in a government buildings, art fairs or markets, private residences, Web sites, artist studios, and workshops. Here are Web sites for just of few of Los Angeles's many artworld places posted on LA Culture Net:

California African-American Museum
http://www.caam.ca.gov/index.html

Fowler Museum Of Cultural History (UCLA)
http://www.fmch.ucla.edu

Huntington Library
http://www.huntington.org/

Korean American Museum Of Art And Cultural
http://home.lacn.org/lacn/kam/index2.html

Los Angeles County Museum Of Art
http://www.lacma.org/

Museum Of Contemporary Art
http://www.moca-la.org/mocamain.htm

Museum Of Latin American Art
http://www.molaa.com/index.htm

Norton Simon Museum
http://www.nortonsimon.org/

Pacific Asia Museum
http://www.intranet.csupomona.edu/~ige/pamhp2.html

San Diego Museum Of Art
http://www.sddt.com/sdma.html/

Explain that there are many places where the artworld overlaps with worlds of other interest groups, for example at the Natural History Museum of Los Angeles County. If you traveled to the actual museum you could find exhibitions of art on display there. If you have access to a computer you can go to the museum's home page to see a photograph of the museum building in the upper left corner. If you scroll down the left frame, you'll discover that art is only one of the many interests of the museum. If you click on "Art" from the left frame, you will find several interesting collections, such as an exhibition of children's artwork called "Identity and Dreams," examples of scientific illustrations, and an article about an African-American woman, Synthia Saint James, who has designed a Kwanzaa postage stamp (issued in December 1997) for the U.S. postal service.

Introduce your students to one or two specific LA artworld places to explore in detail focusing on artworld people, places, activities, and ideas. If you are familiar with a specific artworld place or if your students have visited artworld places on a field trip,

these may be good examples to use.

Use the Self Help Graphics Web pages as an example of an artworld place, artworld people, artworld activity, and artworld ideas. Many artworld places are in the process of developing Web sites. They do not always provide information about places, people, activities, and ideas. Use the Self Help Graphics Web pages as the basis for a discussion or adapt the discussion questions to use with images and information about other artworld places.

4. Ask your student to explore and reflect on:

- the specific artworld place,
- the activities that occur at Self Help Graphics,
- the people who go to Self Help Graphics, and
- the art ideas of people who go to Self Help Graphics.

Places in the LA Artworld

Artworld Places, People, Activities, and Ideas

Artworld Places

- artists' studios and workshops
- art museums
- commercial galleries
- public art locations
- business environments
- corporate environments
- art classrooms
- community exhibition spaces
- religious settings
- government buildings
- art fairs
- private residences
- Web sites
- archeological site
- other places

Artworld People

- artists
- art historians
- critics
- aestheticians
- exhibition designers
- art teachers
- art students
- museum guards
- art patrons and collectors
- architects
- product and graphic designers
- docents (museum guides)
- curators
- conservators
- other people

Artworld Activities

- making art
- buying art
- looking at art
- trading art
- selling art
- thinking about art
- writing about art
- conserving (save and protect) art
- teaching art
- studying art
- lending art
- displaying art
- other activities

Artworld Ideas

- art should be realistic and imitate the world around us
- art should do good for society
- art should express powerful emotions
- art should be a beautiful arrangement of lines and shapes
- art should be useful
- art is a way to show your status
- art is whatever art experts say it is
- art should tell stories or document events and people
- art should give pleasure
- art is a way to make a living
- art should teach about and preserve cultural traditions

Places in the LA Artworld

Basic Activity
Artworld Bulletin Board Activity

Divide students into groups and distribute a set of artworld clippings to each group. Each set of clippings should include pictures or names of artworld places, pictures or names of artworld people, and pictures of artworks. Distribute lists of Artworlds Places, People, Activities, and Ideas and three Artworld Places Analysis worksheets Artworld Person Analysis, and Artwork Analysis to each group.

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

Ask students to:

- select several interesting clippings as the focus for their discussion,
- choose the appropriate analysis worksheet for each clipping, and
- complete the sentences on each worksheet.

With younger students, rather than working with places, people, and artworks all at once, you may want to distribute only clippings of places and the "Artworld Place Analysis" worksheet, or only clippings of people and the "Artworld Person Analysis" worksheet, or only clippings of artworks and the "Artwork Analysis" worksheet.

Encourage students to think of several responses to each question. For example, think of several things a person does or several places a person might be found. Students can use the list of "Artworld Places, People, Activities, and Ideas" to help them generate additional appropriate responses. See sample responses made by middle school students.

After students have completed their analyses of several clippings, ask them to identify their most interesting place, their most interesting person, their most interesting activity, and their most interesting idea.

Ask students to copy the sentence from their worksheet on a 3" x 5" card and post it on the bulletin board next to their clippings. As students from each group post their four clippings, ask them to hold up the clipping and read the sentence.

Conclude by reviewing the lesson's three main points listed in the Introduction to he Defining Characteristics of Artworlds activity. You may want to read, paraphrase, or distribute copies of the Artworlds unit theme as a summary of the lesson.

*based on bulletin board activity developed by Marissa Vidrio, Starlight Elementary School, Cartwright School District, Arizona

Places in the LA Artworld

Artworlds Place Analysis

(Complete this analysis using clippings which show or name artworld places.)

An Artworld Place

This is special artworld place. It is a _____.

An Artworld Activity

People go here to _____ (do what?).

A Person In The Artworld

A person who does this is called a _____.

An Artworld Idea

People here think that art is important because _____.

Places in the LA Artworld

Artworld Person Analysis

Complete this analysis using clippings that show or name people of the artworld.

A Person in the Artworld

This person is a _____.

An Artworld Activity

This person _____ (does what?) in the artworld?

An Artworld Place

You could see this kind of person at _____ (what kind of artworld place?)

Artworld Ideas

People like this think that art is important because _____ .

Places in the LA Artworld

Artwork Analysis

Complete this analysis using pictures of artworks.

An Artworld Place

This is an artwork. You have to go _____ (what kind of place?) to find one.

An Artworld Activity

The person who made this had to _____ (do what?).

Someone could _____ (do what?) with this artwork after it's made?

A Person in the Artworld

A person who does this is called a _____.

An Artworld Idea

People who are interested in this artwork think that art is important because _____ .

Places in the LA Artworld

Artworlds Poster Responses

Leupp Middle School, Leupp, AZ

Students were asked to analyze clippings from art magazines for an artworld perspective. They made the following comments:

Artworld Activities

This is an artwork. You have to go to a gallery or museum to find one. The person who made this had to think, practice, and work hard. Someone could decorate their home with it or show it around the state.
Jerald Redhair and Duane Benton

Artworld People

You could see this person at a pottery shop or pottery show. She makes and sells pottery. A person who makes pottery is called a potter.
Tanisha and Carmenita

People like this think art is important because it helps make the world prettier.
Marty Yazzie

Artworld Ideas

People like this think art is important because it is good for society.
Tashina and Carmenita

Artworld Places

This is an artworld place. It is a Web site. People go here to explore and learn more about Native American art. They can learn more about their cultures and its art.
Marty Yazzie

This is an artroom. People go here to learn and work.
Lawrence and Jonathan

This is a gallery. People here think art is important for emotional feelings.
Sharonda and Karen
Lisa and Rhonda

People here think art is important because it preserves culture and leaves it for future generations.
Mike Yazzie

Places in the LA Artworld

Optional Activity
Adaptations for Younger Students

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

To bring the first main idea of the lesson ("People within a culture have much in common.") to the neighborhood level, ask students to name some of the things they have in common with most people in their local community. Outside the city of Los Angeles, you may want to identify things shared within a city, rather than within a neighborhood or community.

On a webbing worksheet or blank graphic organizer worksheet, or on the board or overhead, begin to list people, places, activities, and ideas shared within the community. (A kindergarten teacher from an Orange County School District offers this list of things shared in the community around her school: purple recycling bins on trash days, almost everyone speaks Spanish, surrounded by freeways, large schools, indoor swap meet, and most kids walk to school.)

Then discuss which of these commonalties are shared across Metropolitan Los Angeles and which are not.

Even very young students, who have not yet developed a concept of community or neighborhood, can recognize the school as an example of a community. Ask students to name some of the things they have in common with most people in their local school. This information can also be collected and organized using webbing on the board or overhead. (Here's another example offered by a kindergarten teacher in an Orange County elementary school: 22 classrooms, 24 teachers, 1 principal, an active PTA whose president is Mrs. Sanchez, a safety patrol, noon aides who organize lunch at recess, a computer lab, a library and a student council.)

Places in the LA Artworld

Optional Activity
Discussion of Interrelationships Between Art and Culture
Activity for Older Students

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

Consider extending the discussion in Introduction to the Defining Characteristics of Artworlds to these higher level issues:

4. As we explore an artworld, we open a door to the larger culture of which it is a part.

Propose to students that artworlds reflect the larger cultures of which they are a part. Ask students how the two artworld places they've just examined reflect the larger world of Los Angeles.

How is the Chicano artworld, as presented at Self-Help Graphics, like the larger Chicano culture of Los Angeles? (It has distinctive characteristics, such as roots in Mexico, influence of traditional holidays, and a strong sense of community identity.)

What other artworlds would you expect to find in such a large and complex culture as Los Angeles? (Asian-American artworld, Native-American artworld, African-American artworld, Euro-American artworld, folk artworld, craft artworld, design world, popular artworld, museum artworld, gallery artworld, university artworld, etc.)

5. Entering a culture's artworld is an invitation to learn more about the culture and its art.

Explain that learning about art and culture can be a two-way street. We can use art to help us understand cultures, but we can also use cultures to help us

understand artworks.

How might understanding more about Chicana/o culture help you better understand Chicana/o art? (for example understanding Chicana/o myths and heroes would help a viewer identify subject matter, such as the Aztec lovers (Ixtaccíhuatl and Popocátepetl) or depictions of César Chavez; and understanding traditional Catholic beliefs, the Day of the Dead celebration, and the history of the Farmworkers Movement would help a viewer interpret skull images , depictions of the Virgin of Guadalupe's star spangled mantle, and the stylized eagle of the Farmworker's Movement.

How do you think your school artworld reflects life in school? (The school artworld exists in the same building as the school. The achievements of young people are important both in the school and in the school artworld. Time and materials are limited in school and in its artworld. Content of artwork reflects concerns of students or issues students discuss or care deeply about or their cultural backgrounds. Techniques reflect training the students have had in their school careers.)

How does the community artworld reflect the local community? (Do people of the local artworld come from the community? Are local history and pride important to the community as a whole and to the community artworld?)

Are you familiar with art from any specific culture? Would you like to learn more about the art of some specific culture?

After you have had time to look at several artworld places and the cultures in which they exist, consider these issues:

What might be an ideal relationship between a culture and its artworld?

Do you think it is possible that there could be, or have been, societies in which there is no difference between a culture and its artworld?

Places in the LA Artworld

Optional Activity
Documenting Your School and Community Artworlds

To further identify and record their school artworld, students may photograph the places, people, and activities around school that reflect that artworld. These can be added to the artworld bulletin board.

See also a more extensive local community artworld exploration for teachers at http://www.artsednet.getty.edu/ArtsEdNet/Resources/Worlds/Prof/index.html

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

Places in the LA Artworld

Optional Activity
Artworld Letter Writing Activity

In preparation for this activity contact the state arts commission. Telephone directories can also be useful sources for artworld institutions and organizations. Help students select art institutions and organizations in the Los Angeles area artworld to whom they might write the letter. Provide sample letter below and urge students to adapt letters to their own interests. Prepare students for the possibility that they may get no responses. When students do get responses, provide time to share correspondence with the class and post appropriate material on your artworld bulletin board.

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

Sample Letter*

(Date)

(School)

(School Address)

(Name of Person, if available)

(Name of Artworld Organization or Institution)

(Address of Artworld Institution)

Dear Sir or Madame,

I am writing for information about your job. I am a (grade level) student who is studying the artworld. I am writing to you because I think you are a member of the Los Angeles area artworld.

My class is studying the artworld. I chose to write to you because I am interested in the work you do and what you do at work each day. Please take the time to send me some information about what you do, how you have trained to do your job, and how your job fits into the artworld. Your information will be added to other responses my class will receive. We will make a bulletin board as we study just what is the artworld.

Sincerely,

(Student Name)

*Letter prepared by Susan Raymond, Greenway Middle School, Paradise Valley School District, Arizona

Places in the LA Artworld

Optional Activity
Map Reading Activity

Ask students to select an artworld place they would like to visit some day. With the assistance of Thomas Brothers' guide or other map resources, ask students to:

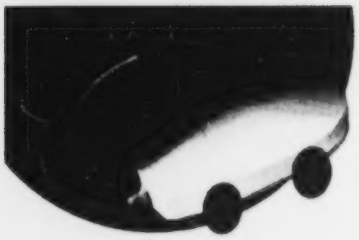
- locate their school
- locate the artworld place
- if possible, find the street address of the artworld place
- determine the distance to the artworld place
- estimate travel time to the artworld place
- determine direction to artworld place

Overview reminder:
Students are introduced to artworlds and how these worlds are related to the cultures of which they are a part. Pupils compare two important places in the L.A. artworld, exploring the various people, activities, and ideas associated with both places. They then reflect on their own artworld experience. The lesson concludes with students making an artworld bulletin board.

- with their fingers, trace possible routes from the school to the artworld site
- write out directions from the school to the artworld site.

If you arrange a field trip to an artworld museum or gallery, ask students to compare their mapped routes with that taken by the bus driver. After returning to school, discuss the differences among students' and the bus driver's routes and determine why the bus driver chose the route she or he did.

*Developed by Linda Crain, Lynwood School District.



Cruising the LA Artworld

Lesson Overview

This lesson assumes prior knowledge and skills in browsing on the Internet as well as student access to Internet-connected computers. Students visit artworld Web sites accessible through LA Culture Net and report back on what they discover about artworld activities, people, places, and ideas. They can use printouts from their visits to add to their artworld bulletin board begun in Places in the LA Artworld lesson. Students design an evaluative visual and written display of an artworld Web site. These displays illustrate students' recommendations of sites they determine to be interesting or useful to other young Internet users. Included are samples of student work that resulted from this lesson.

Objectives

Students:

1. understand that museums and galleries are some of the places they can go to see original artworks (art history)
2. use the Internet to learn more about museums and galleries (technology)
3. describe major components of museum and gallery Web sites (critical thinking)
4. identify artworld places, people, activities, and ideas by analyzing artworld Web sites (critical thinking)
5. select criteria for recommending artworld Web pages to the attention of others (critical thinking)
6. write a descriptive and evaluative review (language arts/critical thinking)

Assessment Guides

Museum and Gallery Web Sites

Use the Museum and Gallery Web Site Guide below to assess students' notes as they cruise the artworld on the Internet.

Beginner: Student can locate an L.A. art museum or gallery Web site on the Internet.

Competent: Student can locate an L.A. art museum or gallery Web site on the Internet and identify its major parts.

Advanced: Students can locate an L.A. art museum or gallery Web site on the Internet, identify its major components, and identify artworld places, people, activities, or ideas on that site.

Artworld Web Site Review

Use the Artworld Web Site Review Guide below to assess students' written and visual reviews.

Beginner: Students can name an artworld Web site that they like.

Competent: Students can name an artworld Web site that they think other young people will enjoy and can give reasons for their decision.

Advanced: Students can name an artworld Web site that they think other young people will enjoy, can give reasons for their decision, and can clearly express their judgment in writing.

Preparation

Read through the lesson plan and optional activities, making adaptations for your own teaching style, to suit your particular students, and based upon available resources.

Assemble necessary resources. For each student in your class, make copies of handouts outlined within the activities section of the lesson.

Some computer equipment will be needed for this lesson.

Time Requirements

Teachers who have field-tested this lesson report that it takes varying lengths of time (often several class sessions) depending on the teaching style, age of the students, and available resources. There are three separate but coordinated basic activities within this lesson.

Decide how many sessions will be required to teach these three basic activities and then decide whether you want to plan additional sessions for any of the proposed ptional activities.

Here is one day-by-day recommendation for teaching these basic activities:

Days One and Two—Modeling Artworld Web Site Analysis
Day Three—Artworld Internet Cruising
Day Four—Written and Visual Review Activity

Activities

Basic Activities

- Modeling Artworld Web Site Analysis
- Artworld Internet Cruising
- Written and Visual Review Activity

Optional Activities

- Young People Pick LA Artworld Hot Spots
- Workplace Analysis Activity
- The Museum's Place within the Artworld
- Pen Pals Activity
- School Newspaper Activity
- Museum and Gallery Issues for Older Students

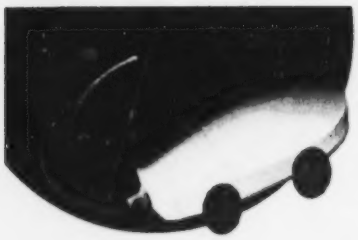
Cruising the LA Artworld

Resources

- Computer projection facility or large monitor
- Student access to Internet-connected computers
- Printer
- Eighteen-by-twenty-four-inch colored construction paper
- Scissors
- White glue or glue sticks
- Markers, crayons, colored pencils, etc.
- Copies of Artworld Places, People, Activities, and Ideas

Optional Resources

- Sample movie and book reviews
- Color printer to print out images, captions, and text information for the student Web site reviews, magazines, or pamphlets with information from museums and galleries



Cruising the LA Artworld

Basic Activity
Modeling Artworld Web Site Analysis

Specific classroom activities will vary depending on the nature of access your classroom or school has to student-accessible, Internet-connected computers. It is recommended that you begin with selected Web sites accessible through LA Culture Net. Additional sites beyond LA Culture Net may be used as the lesson continues. With younger students you may want to bookmark possible Web sites or monitor student selections.

Overview reminder:
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Begin the lesson by reading or distributing a copy of the Artworlds Unit Theme.

Remind students that the artworld is comprised of places, people, activities, and ideas. You may want to distribute copies of Artworld Places, People, Activities, and Ideas to help students analyze artworld Web sites in this lesson.

Explain that they will be using the Internet to explore the artworld of Los Angeles and will be looking for places, people, activities, and ideas at each site they visit. Every site may not have examples in all four categories. During this lesson students will be exploring Web pages posted about museums and galleries. These are just two of many kinds of artworld places. Other artworld places include public art locations, business environmen, religious settings, government buildings, art fairs, private residences, Web sites, and artists' studios, and workshops.

Museums are usually larger than galleries and are generally open to the public. There

are many kinds of museums. Some are public and some are private. This lesson focuses specifically on art museums or museums that include art collections. The word "gallery" is the name for a room within a museum. It is also the name of a place where people can go to buy or sell art. Galleries are usually smaller than museums.

If possible, use a computer projection facility (or large monitor) to practice exploring one L.A. artworld museum or gallery Web site that you have investigated before class. Display the home page, scroll through it, and ask students to identify the major parts of the site (for example, logo, title or masthead, navigation buttons, icons, etc.). Next, work with the students to look for places, people, activities, and ideas.

Artworld Places

Explain that a Web site is a location in cyberspace that has an address called a URL, or uniform resource locator. Point to the URL and explain that it is key to finding the same Web site again on the Internet. Remember that any important site can be bookmarked for future reference. Click on various links and explain that Web sites are often connected to separate locations (Web pages) that present related information, and that each has its own URL. Advise students that if they get lost it's a good idea to try to find the home page, which is usually listed at the bottom or top of each Web page within a Web site.

Explain that it is important to remember that the museum or gallery exists in cyberspace and also in an actual, physical place in the artworld.

Here are some questions you might ask your students to think about an artworld Web site, when considering it is a place:

- Is there a photograph or drawing of the museum or gallery?
- How big do you think the place is?
- Can you tell if the building is old or new?
- How many rooms do you think might be inside?
- Is there a floor plan showing the interior of the place?
- Can you find the street address of the museum or gallery?
- Is there a map showing you how to get to the museum or gallery?
- If you need more information, is there some way to contact this location, such as a phone number or e-mail address?

Artworld People

Explain that many people visit or work at museums and galleries, such as artists, scholars, teachers, historians, managers, dealers, patrons, viewers, critics, aestheticians, and many more.

Ask your students to try to find the names of a specific individual connected to the museum or gallery.

- Can you find the name of the director?
- Is there a list of artists whose work is exhibited at the museum or gallery?
- Is there a list of patrons or donors?
- Can you find the names of people who have written the information available on the Web site?
- From the information available on the Web site, can you determine what the artworld person's job title is and what they do?

Artworld Activities

Ask students what they can do at the Web site. Demonstrate clicking on links to find other Web pages within the site. Are there icons or buttons that can be chosen to help you find your way around the site?

Locate a reproduction of an artwork. What happens if you click on the picture? Do you get a larger image? If the image is large, demonstrate scrolling up and down and side to side. See if there are details visible in the larger image that could not be seen in the smaller image. Are there links that provide specific information about the image?

- In addition to looking at and reading about artworks, what else can you do at the Web site?
- Is there a store or pricing information?
- Is there a list of activities and events?
- Are there any special activities identified for young people?
- Some Web sites have interactive pages that allow visitors to interact or even "talk back" through the computer. Does your Web site have this option?
- Some Web sites have games to play. Are there any games or interactive activities on your Web site?
- What activity on the Web site do you enjoy the most?
- What activity on the Web site can you learn a lot from?

In addition to Internet activities, people get involved in many different activities at the actual museums and galleries. For example, they exhibit art, buy and sell art, teach art, view art, think and write about art, conserve (save and protect) art, and sometimes make art.

- What types of activities go on at the actual museum or gallery?
- If you were to visit the actual museum or gallery, what do you think you would enjoy the most about the visit?
- If you were to visit the actual museum or gallery, what activity or program could you learn from?

Artworld Ideas

Explain that the home page of a Web site often includes important ideas, such as the museum's or gallery's mission statement or goals.

- What, if anything, does the home page tell you about what ideas are important to people at this museum or gallery?
- As you explore the site, are there statements that reveal the mission or goals of the museum or gallery?

Assessment

Cruising the LA Artworld

Selected Museum and Gallery Web sites on LA Culture Net

Huntington Library
http://www.huntington.org/

Korean American Museum of Art and Cultural Center
http://koma.org

Los Angeles County Museum of Art
http://www.lacma.org/

Museum of Contemporary Art
http://www.moca-la.org/mocamain.htm

Museum of Latin American Art
http://www.RGFA.com/laam.htm

Pacific Asia Museum
http://www.intranet.csupomona.edu/~ige/pamhp2.html

San Diego Museum of Art
http://www.sddt.com/sdma.html/

Norton Simon Museum
http://www.citycent.com/CCC/Pasadena/nsmuseum.htm

Fowler Museum of Cultural History (UCLA)
http://www.fmch.ucla.edu/info/info.htm

ArtScene
http://artscenecal.com/

Art Museum Network
http://www.amn.org/Default/AMNDefault1.htm

OTHER

The site below can be helpful in extending the activity and finding additional Web sites on museums, galleries, and centers. Scroll down and find an alphabetical listing of hundreds of links on the internet.

LA Culture Net Home Page
http://www.lacn.org

Cruising the LA Artworld

Basic Activity
Artworld Internet Cruising

Ask groups of two or three students to visit at least three artworld Web sites looking for places, people, activities, and ideas at each site. Students can add to the classroom artworld bulletin board by printing out Web pages, clipping significant sections from the printout, captioning the clippings, and posting them.

Ask students to take notes as they visit Web sites looking for the following:

- name of site
- URL
- major parts
- people
- places
- activities
- ideas

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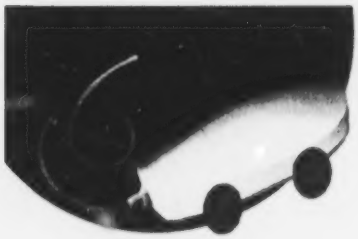

Cruising the LA Artworld

Basic Activity
Written and Visual Review Activity

Begin this activity by defining a review as a descriptive evaluation. You may want to share examples of various types of reviews, such as movie and book reviews.

After visiting several Web sites, ask groups of two or three students to identify one Web site they believe other young people might like to visit. Here are some criteria they might use in selecting an interesting site to review:

- quantity of posted artworks
- variety of posted artworks
- posted artworks of special interest to young people
- amount of information available about posted artworks
- other interesting information
- areas of special interest to young people
- ease of navigation (how easy is it to find your way around the site?)
- visually interesting Web site design (masthead, icons, animation, etc.)
- other good aspects of the Web site

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Students might begin their review by completing one of the following sentences:

We think you will enjoy visiting _____ (name of Web site) because _____.
We think _____ (name of Web site) is a great Web site. If you visit it, you can _____ (do or see what?)

Our favorite part of _____ (name of Web site) is _____, because _____.

Ask student groups to develop an evaluative review with a written and visual display of an artworld Web site. Students should select one L.A. museum or gallery site that they would recommend to other young people. Reviews should stimulate other students to decide whether they want to follow up on the recommendation and visit the site themselves. artworld Web site reviews should include:

- name of artworld Web site
- brief description of site
- name of student reviewers
- brief recommendation

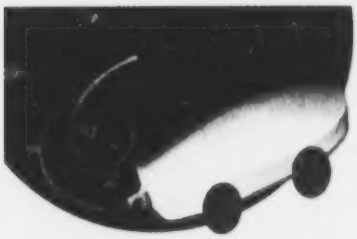
See sample Web site reviews written by middle school students (See Sample 1, Sample 2, Sample3).

Ask students to develop a storyboard design (or preliminary sketch) to show you so that you can check the layout and written information.

After you have approved the design, students may work on the final display.

Ask students to prepare and deliver an oral presentation of their display sharing important information with their classmates.

Display reviews somewhere on the school campus where other students can see them. Reviews can be rotated until all have been presented.



Cruising the LA Artworld

Sample 1 Web Site Review

Message Composition

Subject: Estrella Middle School Honors Art students reviews...

Addressing

Mail To: artsednet@getty.edu

Cc:

Attachments

We feel that the Museum of Latin American Art web site is by far the most interesting of all that we have visited. The site's layout is very original, making it easy to navigate. We like the fact that the artwork shown continuously changes to maintain public interest. A newsletter, informs viewers of what has and will happen at the museum. The type of artworks represented are quite different from those that are seen on other sites. In the near future, we recommend that the authors of this site include a virtual tour of the galleries to give the viewers a different perspective. In the words of those two famous people, " We give it two thumbs up".

Patricia and Paul

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Cruising the LA Artworld

Sample 2 Web Site Review

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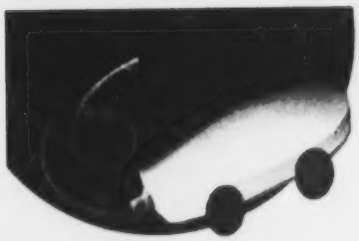

Cruising the LA Artworld

Sample 3 Web Site Review

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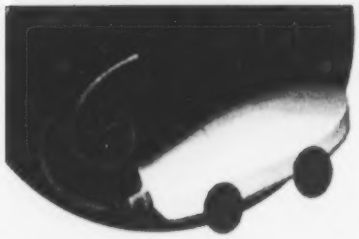

Cruising the LA Artworld

Optional Activity
Young People Pick LA Artworld Hot Spots

Activity for Submitting Reviews to LA Culture Net

Ask student groups to share their reviews with the entire class. As a class, choose two or three reviews that are the most interesting. The students who wrote these reviews can revise them, based on class discussion.

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Invitation to Contribute

What discoveries have you and your students made about the worlds of art especially in Los Angeles? How have you explored the artworlds of your community? Send us your best lesson plans, student work, and information about your community artworlds, and we'll point to them from ArtsEdNet. Here's what to do: Provide us with a URL to your own or your school's Web site where relevant lesson plans and student work are posted by sending it to artsednet@getty.edu.

Cruising the LA Artworld

Optional Activity
Workplace Analysis Activity

For primary students, compare occupations that are familiar to them, such as the occupations in their own school. At their school are teachers, instructional assistants, custodians, the principal, vice/assistant principal(s), parent volunteers, the secretary, etc. Introducing this wide range of occupations should enable students to connect the concept of the world of work at their immediate school environment to the more distant environment of a museum, where they may think that the workers are the artists themselves. Students can make connections between the museum guards and the teachers/aides on recess duty, the museum director and the principal, etc.

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For students in the middle elementary grades, ask them to explore the educationally related job skills necessary for people who work in museums and galleries, such as skills in mathematics, geography, history, science, etc.

Cruising the LA Artworld

Optional Activity
The Museum's Place within the Artworld

Follow-up Museum Visit Activity

Objectives

Students:

1. understand that a great variety of artworld people work in and for museums (patrons, artists, curators, directors, docents, researchers, exhibition designers, art historians, and many others)

2. understand that museums are places where some important people in the artworld take care of some important artworks

3. understand that museums are places where people can get involved with artworks

4. understand that there are several different definitions of art that can be seen in different artworks from different times and cultures

5. interpret an artwork in a museum setting

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Activities

Before a field trip to an art museum the teacher should call the museum to find out what type of people work there and the type of art on exhibit. She or he should prepare a

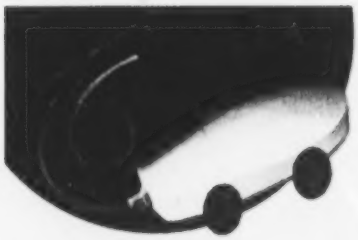
worksheet that students will use as a guide in identifying the people they are likely to meet or learn about in the museum and what those people do there. Before the visit the teacher should make the reservations, request a docent who will discuss the artworld, and set up transportation, chaperones, lunches, permission slips, etc.

The teacher prepares the students by discussing the people who work in the museum and the kinds of artifacts they will see. If possible, the teacher displays information from the museum and reads available information to the students about the people or the artwork to be seen. He or she also reviews museum behavior, such as rules about touching.

In the museum, after the tour with the docent, students take some time to choose an artwork and use the museum worksheet as the focus of their thinking about museum people and what they do.

Back in school after the trip, the teacher and students look over the worksheets. They continue the discussion by reviewing ideas about what the different museum people do each day and conclude by sharing new ideas, opinions, and understandings about the museum's role in the artworld.

*This lesson outline was developed by Susan Raymond, Greenway Middle School, Paradise Valley School District, Arizona.



Cruising the LA Artworld

Who's Who in the Artworld

There are many people who make up the artworld. There are new sets of people for each of the many places we find art.

The artworld is made up of people in a culture who are especially involved with the arts, such as artists, craftsworkers, art collectors, critics, patrons, art historians, and art teachers.

Artist - a person who creates art

Craftworker - a person who creates and makes crafts

Art Collector - people who collect artworks

Critics - people who write opinions and analysis about art

Museum Patrons - people who support the museums

Donors - people who give artworks and/or money to the museum

Art Historians - people who study the history of art, artists, and artworks

Art Teachers - people who teach art skills, art ideas, techniques, and beliefs

Art Students - people who study about art, ideas, skills, and techniques

Museum Visitors - people who visit museums and participate in their activities.

Museum Artworld

In the museum there are artworks by artists and craftsworkers. There are donations of art and money by patrons and art collectors, and there is information about the art written by art historians. But there are many more people:

Director - the person who is head (CEO) of the museum. He or she directs each department of the museum.

Museum Educator - the person who works with the curators to interpret the work the collection or traveling exhibits for the public

Curator - a person who takes care of, understands, and interprets a specific collection of the museum

Trustees - people who advise the director

Donors - people who give artworks and or money to museums

Restorers - people who are experts in the care, cleaning, and restoring (making it look like new) of artworks

Conservators - people who care for art and keep it from aging more

Docents - volunteers who help visitors understand and enjoy art

Volunteers - people who donate their time to help museum staff with their work

Exhibits Staff - people who design and install exhibits for the public

Security Guards - people who protect the artworks

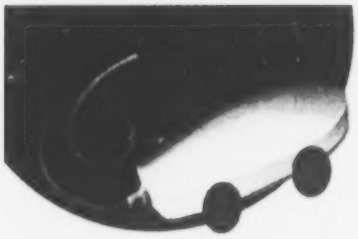
Maintenance Workers - people who take care of the artworks and the exhibits such as carpenters to build, custodial staff to clean, movers to set up and arrange, packers to ship and move artworks, and painters to keep walls colored to enhance the look of the artworks.

Artworld Writers

There are many more people who write about art. Critics, art historians, philosophers of art (aestheticians) and teachers are only a few. Also you will find writing about art in books, magazines, on TV, the Internet, even in insurance policies.

More, more, more... Art organizations, art stores, art galleries, auction houses, photographers, art schools, art studios, art districts, art supply manufacturers, art dealers, art moving and storage companies ....

*This worksheet was developed by Susan Raymond, Greenway Middle School, Paradise Valley School District, Arizona.



Cruising the LA Artworld

Optional Activity
Pen Pals Activity

Students may want to share their newly discovered Web sites with e-mail pen pals in another geographical location and gain their pen pals' views. Consider becoming a member of ArtsEdNet Talk to locate teachers across the country and around the world who might help you find pen pals for your students. Pen pals might share Web sites from their hometowns, thus opening up other worlds to your students. They may compare/contrast the Web sites from two entirely different locales, considering whether the Web sites reflect local customs/cultures/mores or whether all artworld Web sites seem to follow the same basic recipe.

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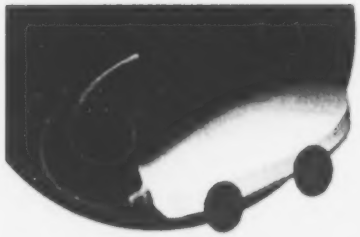

Cruising the LA Artworld

Optional Activity
School Newspaper Activity

Students can use a desktop publishing program to write their Web site reviews for distribution in their own school. The formation of columns and cutting/pasting images candevelop transferable skills to other subjects. Writing for a newspaper offers students opportunities to practice their writing skills, proofing skills, and their skills in planning for effective lacement of visual images, as well as captioning of images. You might want to encourage a student who particularly enjoys this newspaper activity to seek more information about a career in journalism.

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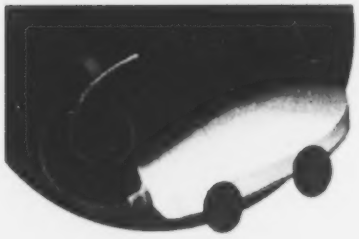

Cruising the LA Artworld

Optional Activity
Museum and Gallery Issues for Older Students

Students might research issues such as:

- the history of private art collections and the establishment of public and private museums
- the impact of commercial galleries on the work of emerging and established artists
- the development of art forms that do not lend themselves to exhibition in museums or sale through galleries (for example, site-specific artworks, public art, outsider art, political protest art, etc.)
- the role of museums in maintaining the status of powerful people within a community
- the role of galleries and museums in providing resources for, and giving pride to, people within diverse communities

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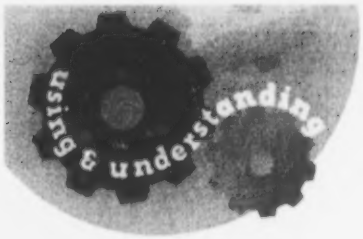
This lesson assumes prior knowledge and skills in browsing on the Internet as well as student access to Internet-connected computers. Students visit artworld Web sites accessible through LA Culture Net and report back on what they discover about artworld activities, people, places, and ideas. They can use printouts from their visits to add to their artworld bulletin board begun in Places in the LA Artworld lesson. Students design an evaluative visual and written display of an artworld Web site. These displays illustrate students' recommendations of sites they determine to be interesting or useful to other young Internet users.

You may want to distribute the About Understanding Artworlds page as a starting point for discussions.



Using and Understanding Art from Other Artworlds

Lesson Overview

In this lesson students consider the importance of understanding the meaning or purpose of art from other artworlds in order to avoid unintentional offense to the people of another culture, especially if students choose to borrow visual ideas to use in their own artworks. Included are samples of student work that resulted from this lesson.

Objectives

Students:

1. understand that artworks are not only visually interesting things but also things that have significant meaning and purpose (aesthetics)
2. understand that art ideas are shared and passed down within the artworld of a culture (art history)
3. understand that some artists get ideas from artworks made by artists from other cultures (art making/art history)
4. visually record sensory, formal, technical, and subject matter ideas for their own art from artworks made in other cultures (art making)
5. identify and describe sensory, formal, technical, and subject matter ideas in artworks made in other cultures (art criticism)
6. seek information about the meaning and purpose that an artwork had/has for the people of the culture within which it was made (art history)
7. consider how people of another culture might feel if their art ideas are borrowed by others who find them visually interesting, but who may not know anything about their meaning or purpose (social science)

8. understand that by investigating artworks from diverse cultures they can get ideas about making art and get information to help them better understand art made in those artworlds (art making/art history)

Assessment Guides

Shared Artworld History

Use the Shared Artworld History Guide below to assess students' responses in their discussion of borrowing visual ideas in Considering Meaning and Purposes.

Beginner: Students can identify an artworld as an interest group within a culture that shares and passes on art ideas.

Competent: Students can identify an artworld as an interest group within a culture that shares and passes on art ideas, and can name two or more artworlds.

Advanced: Students can identify an artworld as an interest group within a culture that shares and passes on art ideas, and can name two or more artworlds. Students also can give an example of a later artist getting a visual idea from an earlier artist within the same artworld.

Visual Ideas

Use the Visual Ideas Guide below to assess students

Beginner: Students can visually record at least one idea drawn from an artwork from another culture.

Competent: Students can visually record more than one idea drawn from an artwork from another culture.

Advanced: Students can visually record several ideas drawn from an artwork from another culture. These ideas draw from more than one aspect of the artwork (sensory, formal, technical, and subject matter).

Meanings and Purposes (Culture)

Use the Meanings and Purposes Guide below to assess students'

conclusions about whether or not to borrow ideas at the end of Considering Meanings and Purposes.

Beginner: Students can identify the culture of the artwork from which they draw their visual idea(s).

Competent: Students can cite information about the culture of the artwork and about the meaning or purpose of the artwork from which they draw their visual idea(s).

Advanced: Students can cite information about the culture of the artwork, the meaning or purpose of the artwork from which they draw their visual idea(s) and can offer reasons to support their decision to use or not to use the visual idea(s) in their own artwork.

Preparation

Read through the lesson plan and optional activities, making adaptations for your own teaching style, to suit your particular students, and based upon available resources.

Assemble necessary resources. For each student in your class, make copies of handouts outlined within the activities section of the lesson.

Some computer equipment will be needed for this lesson.

Time Requirements

Teachers who have field-tested this lesson report that it takes varying lengths of time (often several class periods) depending on the teaching style, age of the students,and available resources. There are two separate but coordinated basic activities within this lesson.

Decide how many sessions will be required to teach these two activities and then decide whether you want to plan additional sessions for any of the proposed optional activities.

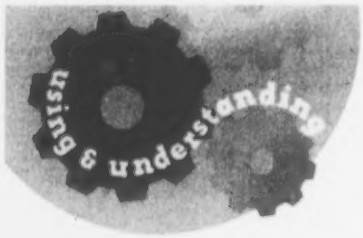
Activities

Basic Activities

- Getting Visual Ideas
- Considering Meaning and Purposes

Optional Activities

- Discussion Activity for Younger Students
- Activity for Older Students



Using and Understanding Art from Other Artworlds

Resources

- Reproductions of artworks from at least two different artworlds with information about each work. Webpages reproducing 30 diverse artworks and information about each are available through the Multicultural Art Print Series at http://www.artsednet.getty.edu/ArtsEdNet/Resources/Maps/index.html
- "Visual Ideas" handout
- Convenient art materials, such as pencils, crayons, construction paper, and glue
- Reproductions of artworks by the following artists available from:

  "Chicana and Chicano Space"
  http://mati.eas.asu.edu:8421/ChicanArte/index.html

  Eduardo Oropeza
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/orop16.html

  Unknown Oaxacan embroiderer
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/unkn20.html

  Yolanda López
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/lopez11.html

  Unknown santero of New Mexico
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/unkn3.html

  Enrique Chagoya
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/chagoya19.html

  Unknown maker of Codex Borbonicus
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/unkn4.html

  Carlos Cortez
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/koyok7.html

Alfredo Zalce
http://mati.eas.asu.edu:8421/ChicanArte/html_pages/zalce10.html

José Guadalupe Posada
http://mati.eas.asu.edu:8421/ChicanArte/html_pages/posada9.html

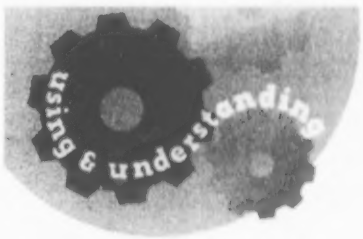
The Multicultural Art Poster Series
http://www.artsednet.getty.edu/ArtsEdNet/Resources/Maps/index.html

Dancing Ganesha
http://www.artsednet.getty.edu/ArtsEdNet/Resources/Maps/ganesha.html

Hopi Kachina Dolls
http://www.artsednet.getty.edu/ArtsEdNet/Resources/Maps/kachina.html

Des Moiselles D'Avignon
http://www.moma.org/collection/paintsculpt/picasso.demoiselles.html

African Mask
http://www.si.edu/organiza/museums/africart/exhibits/ipi/eastCart/85-15-20.htm



Using and Understanding Art from Other Artworlds

Visual Ideas

Your Name_____

I'm thinking about borrowing visual ideas to use in my own artwork from this artwork:

Artist name (if known) _____
Title _____
Date _____Culture _____
Medium _____

Visual Sketch | Description

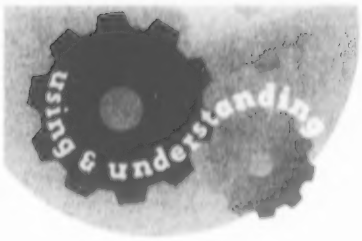
1.

2.

3.

4.

5.



Using and Understanding Art from Other Artworlds

Basic Activity
Getting Visual Ideas

Overview reminder:
In this lesson students consider the importance of understanding the meaning or purpose ofart from other artworlds in order to avoid unintentional offense to the people of another culture, especially if students choose to borrow visual ideas to use in their own artworks.

Review the idea that an Artworld is an interest group within a culture. See the Worlds Within Worlds and Places in the LA Artworld lessons.

The artworld within every culture has its own traditions, or ideas, that people of that artworld share and pass on from earlier times. Explain that artists need visual ideas to help them make art and that they can get lots of visual ideas from the artwork made by earlier artists, and that often those artists are from their own artworld. Visual ideas include sensory and formal qualities (for example, interesting lines, shapes, textures, or combinations of colors) or technical features (like tools, materials, and processes), or subject matter (like the people places and things depicted in an artwork).

The examples used here to illustrate influence of traditional art ideas in the evolving history of the overlapping artworlds of Mexican-America, Mexico, and ancient Mesoamerican. Investigating the history of any artworld will provide additional examples of the influence of earlier art on later art.

- The contemporary Chicano artist, Eduardo Oropeza, used very bright colors, like those found on many traditional Mexican huipils (blouses); http://mati.eas.asu.edu:8421/ChicanArte/html_pages/orop16.html

- Yolanda López, a contemporary Chicana artist, used an oval halo with radiating light rays, stars on a bark background, and a winged figure, like those found on traditional artworks representing the Virgin of Guadalupe; http://mati.eas.asu.edu:8421/ChicanArte/html_pages/lopez11.html

- Enrique Chagoya, a Mexican-American, used accordion folded amate (bark) paper, like that used to make traditional Mesoamerican codices ; http://mati.eas.asu.edu:8421/ChicanArte/html_pages/chagoya19.html

- and the Chicano revolutionary artist, Carlos Cortez, used relief printmaking techniques, such as those used by the Mexican artists, Alfredo Zalce, andJosé Guadalupe Posada.
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/koyok7.html
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/zalce10.html
  http://mati.eas.asu.edu:8421/ChicanArte/html_pages/posada9.html

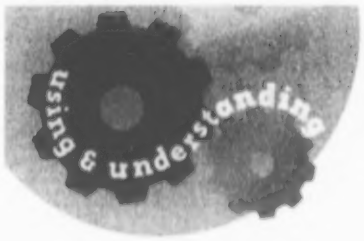
Display reproductions of artworks made in at least two distinct artworlds, for example you might choose a Navajo rug and a Chinese wedding robe, or an African-American painting and a Buddhist sculpture from India. Working with the entire class, ask students to look for interesting visual ideas in those artworks that they might like to borrow to use in their own art making one day. For example, do you see interesting:

- lines
- shapes
- combinations of colors
- textures
- light and dark contrasts
- use of materials
- tool marks
- subject matter details

Ask volunteer students to point to the place in the artwork where they see an interesting visual idea and to describe that idea in a few words.

Ask students to individually record several visual ideas from the two artworks that they find interesting on their Visual Ideas worksheets. Ask students to duplicate the ideas as best they can using convenient media, such as pencils, crayons, or construction paper.

You may want to ask students to add descriptive words, phrases, or sentences to help them better remember the visual idea. Have them look at sample descriptive vocabulary. For example they might write "strong light and dark contrast," "geometric shape," "unusual hand position," or "short, wide brushstrokes." Ask students to be sure to label each visual idea with appropriate identification information about the source artwork, such as artist's name (if available) culture, date, and medium. See examples of visual ideas selected by elementary students.



Using and Understanding Art from Other Artworlds

Sample Vocabulary*

Sensory Elements

Lines
- Straight Lines
- Curvilinear Lines
- Irregular Lines

Shapes
- Geometric or Regular
- Shapes
- Natural or Organic Shape
- Vaguely Defined Shapes
- Hard Edged Shapes

Color
- Warm Colors
- Cool Colors
- High Intensity or Bright
- Colors
- Low Intensity or Dull
- Colors
- Limited Color Range
- Extensive Color Range

Value (Light And Dark)
- High Values or Lights
- Low Values or Darks
- Wide Range of Values

Texture (Illusion and Actual)
- Rich Texture
- Smooth Texture
- Wide Range of Textures

Mass (Illusion and Actual)
- Mostly Solid Forms
- Mostly Open Forms

Space (Illusion and Actual)
- Extensions into Space
- Space Breaking through
- Masses

Subject Matter
- Landscape
- Portrait

Commemoration of an Event Pastoral or Rustic Scene
- Still Life
- Fantasy

Genre Scene
Group of Figures
Architecture
- Cityscape
- Architectural Interior
- Utilitarian Objects
- Zoological Subject
- Seascape

Non Objective

Formal Organizational Principles
- Strong Contrast
- Low Contrast
- Gradual Transitions
- Focal Point
- Rhythmic Movement
- Bilateral Symmetry
- Radial Symmetry

Asymmetrical Balance
- Equal Proportion
- Contrasting Proportions

Technical Features
Two-Dimensional Media
- Pencil
- Ink with Pen or Brush
- Charcoal, Chalk or Conte Crayon
- Pastels or Colored Chalks
- Oil Paint
- Transparent Watercolor
- Tempera, Encaustic, Gouache, or
- Casein Paint
- Fresco
- Acrylics, or Synthetic Resins
- Woodcut, Linocut, or Wood Engraving
- Monotype, Lithography, Stenciling, or Serigraphy
- Engraving, Drypoint, Mezzatint, or Etching
- Good Leaf
- Stained Glass
- Mosaic
- Collage, Montage, Assemblage, or Mixed Media
- Photography
- Computer Graphics

Two-Dimensional Techniques
- Deliberate, Controlled, or Precise Strokes
- Squeezed, Splattered, Dripped, or Poured Pigment
- Careful Smudging, Spreading, Washes, or Blending
- Stipples or Cross-Hatching
- Swift or Spontaneous Strokes
- Brush or Tool Marks Left Visible
- Little Evidence or Brush or Tool Marks
- Some Areas Uncovered

Three-Dimensional Media
- Free Standing Sculpture
- High Relief Sculpture
- Low Relief Sculpture
- Mobile
- Light Sculpture

Three-Dimensional Techniques
- Carving
- Casting
- Modeling
- Assembling
- Computer Generated

Four-Dimensional Media
- Video
- Film
- Mechanized or Electronic Sculpture

Based on ARTERY, game published by CRIZMAC, Tucson, AZ, (800) 913-8555.

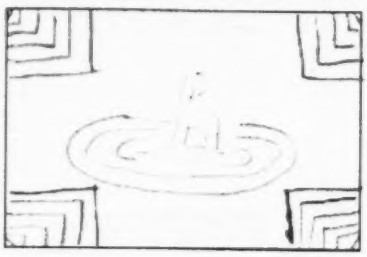
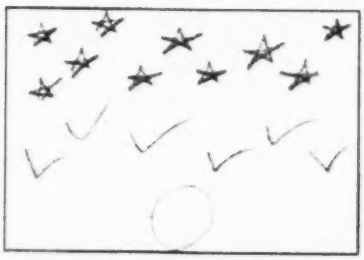
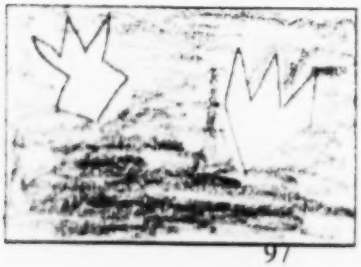
Using and Understanding Art from Other Artworlds

Visual Ideas

These Visual Idea sketches were made by Mary Cooper's seventh-grade class, Hoodview School, Boring, Oregon. They were inspired by two works from the Multicultural Art Print Series: Michael Cummings, Springtime in Memphis, and a Wedding Ensemble.

I'm thinking about borrowing visual ideas to use in my own artwork from this artwork:

Artist Name Michael Cummings
Title Springtime In Memphis At Night
Date 19__ Culture African American
Medium Pastel on paper

VISUAL IDEA SKETCH	DESCRIPTION
1) 	I borrowed the 4 colored corners. It's Dark around the center I like a rocking chair.
2) 	I borrowed the stars and words in the sky. There is a [illegible] at the bottom.
3) 	I borrowed the idea of A [illegible] back-ground and 2 white shapes [illegible] the center area.

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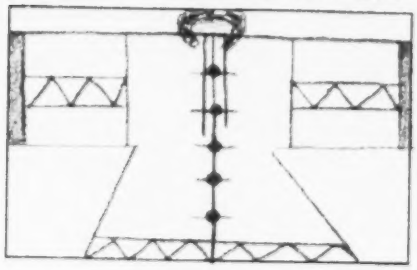
Next Example

Artist Name _____
Title _____ Ensemble _____
Date _____ Culture _____
Medium _____

VISUAL IDEA SKETCH

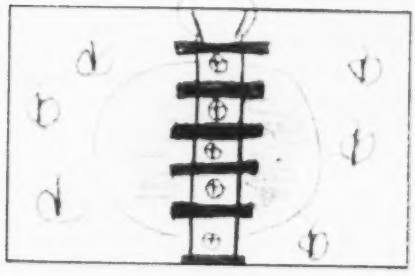
DESCRIPTION

1)



I borrowed the dress pattern might. Also the buttons.
I don't have the skirt though.

2)



I borrowed the idea of buttons down the middle. I only the buttons + collar

3)

The bottom ½ of the dress shows just different patterns

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Next Example

Artist Name _____
Title _____
Date _____ Culture _____
Medium _____

VISUAL IDEA SKETCH

DESCRIPTION

1)

2)

3)

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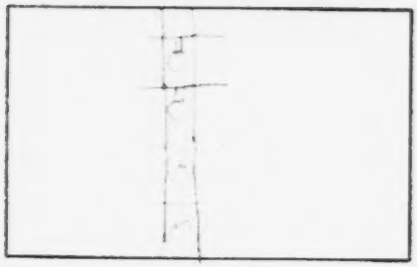
Next Example:

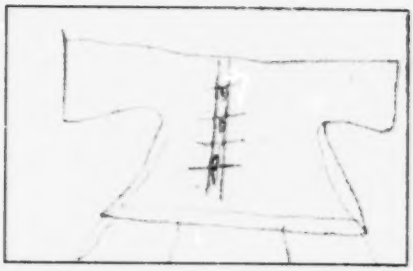
Artist Name Unknown
Title Wedding Ensemble
Date 1860 Culture Skuna
Medium Woven cotton cloth

VISUAL IDEA SKETCH

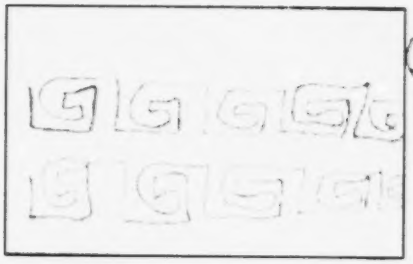
1)



2)



3)



DESCRIPTION

1) The hunter could
cells
to
could
buttons.

2) I like the outfit
and the
like the
skirt the
the skirt
the picture.

3) This is
the skirt
and
I
embossed in gold
to draw.

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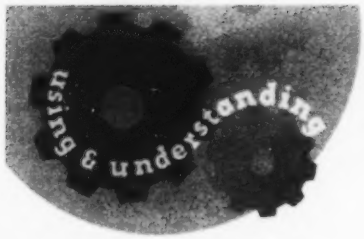


Using and Understanding Art from Other Artworlds

Considering Meanings and Purposes

Overview reminder:
In this lesson students consider the importance of understanding the meaning or purpose ofart from other artworlds in order to avoid unintentional offense to the people of another culture, especially if students choose to borrow visual ideas to use in their own artworks.

Remind students that artworks are more than visually interesting things. They can have very special meanings and purposes within their own cultures. For example, to someone from Hollywood, the Dancing Ganesha might look like a great idea for a monster movie or a funny cartoon, but to a traditional Hindu person the figure represents a Hindu god. A Hindu might feel bad and be quite offended if a cartoonist drew a Ganesha-like, elephant-headed character as a clown or monster in a Donald Duck movie.

Explain further that a few years ago Marvel Comics made a super-hero character based on a Hopi katsina doll . Katsina dolls represent very important spiritual beings in Hopi religion. (Hopi language does not include the "ch" sound, so the familiar spelling, "kachina," is replaced here with the more accurate "katsina.") The dolls are given to Hopi children to teach them the names and roles of the hundreds of katsina spirits whom the Hopi people believe control many aspect of their lives.

There are many Hopi people who continue to maintain their traditions. In Hopiland (in Arizona) traditional Hopi people hold ceremonies throughout the year. Different katsinas are associated with certain ceremonies that take place at specific times of the year. Many Hopi people were offended by the publishing of the comic book. After the comics appeared, non-Indians were banned from some Hopi ceremonies. The cartoonist and publishing company probably did not intend to offend Hopi people, but they did, nonetheless, because they did not understand, or chose to ignore, the special meaning and purpose of katsina dolls in Hopi culture.

Now go back to the Chicana/o and Mexican artworks presented at the beginning of the lesson. Note that Eduardo Oropeza, Yolanda López, Enrique Chagoya, and Carlos Cortez all have a Mexican heritage. Note that all the earlier works from which they may have borrowed visual ideas were made by Mexican or Mesoamerican artists. Even though the contemporary artists live in different parts of the United States, they all have some roots in Mexican and Mesoamerican culture. So they are likely to understand the artworks from which they borrowed visual ideas more fully than an artist with a different heritage, such as a Cambodian-American or an Italian-American.

Some artists borrow visual ideas from artworks about which they know little or nothing. For example, Picasso borrowed shapes and forms from African masks to use in some of his paintings. He probably didn't think about how Africans who use masks in their ceremonies might feel about his using those shapes and forms in his artwork.

Other artists borrow visual ideas from artworks about which they know a good deal. Yolanda López is very familiar with the traditional meaning of the Virgin of Guadalupe , from which see borrowed ideas when she made her Self Portrait as the Virgin of Guadalupe . She chose to use the visual ideas in nontraditional ways. Some traditional Catholic viewers were offended by her self-portrait.

In the contemporary artworld of the United States, artists legally may borrow visual ideas any way they care to, unless they break some law (such as a copyright law or obscenity law). In addition to legal considerations, a person might also choose to consider aesthetic, moral, political, spiritual, or social implications of borrowing a visual idea from another artist.

Ask students to select one visual idea they found interesting in the previous activity to investigate further, using whatever information you can provide, or which they can access via the Internet or through references in their school or local library. Remind them that they can learn more about an artwork by looking into the culture and artworld in which it was made. Ask them to seek information about what the artwork meant in its culture and the purpose for which it was made. They should be especially watchful for information about religious meanings, or cautious about artworks used in sacred ceremonies.

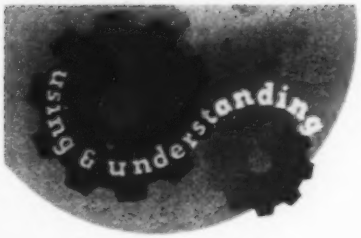
Ask each student to identify her or his interesting visual idea, and to point to the artwork from which s/he borrowed the idea. Then ask students to indicate whether they would use the visual idea in their own artwork giving one of the following three responses:

- Yes, after learning something about the meaning and purpose of this artwork, I would use this visual idea because ...

- No, after learning something about the meaning and purpose of this artwork, I don't think it would be appropriate to use it because ...

- Maybe, I haven't learned enough about the meaning and purpose of this artwork to be able to decide whether I would want to use this visual idea in my own artwork. I'd like to find out more about ...

The lesson can conclude here or you may wish to offer individual students, or the entire class, the opportunity to develop their own artworks based on appropriate visual ideas they've found in artworks from other artworlds.



Using and Understanding Art from Other Artworlds

Optional Activity
Discussion Activity For Younger Students

Ask your students to think of something or someone who is very special to you, for example, a family heirloom (souvenir, keepsake), your grandmother, or a special holiday you celebrate with your family,

How would you feel if someone, who doesn't know you at all, made fun of your family heirloom, dressed up and tried to act and talk like your grandmother, or staged their own version of your special celebration?

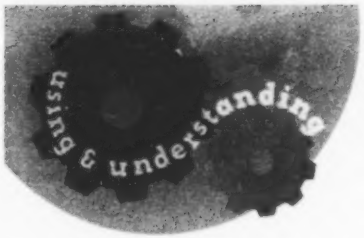
Overview reminder:
In this lesson students consider the importance of understanding the meaning or purpose ofart from other artworlds in order to avoid unintentional offense to the people of another culture, especially if students choose to borrow visual ideas to use in their own artworks.

Some artworks are very meaningful to people. For example, they might be used in religious ceremonies or considered holy by some people. We need to be extremely careful when we copy or make our own versions of other people's special things.

You may want to ask whether any students have something special or meaningful that they would like to bring to share with the class. Here are some questions your students might explore with their families and in class as they consider the objects they bring to class:

- What is it?
- What/who does it represent, if anything?
- How old is it?
- To whom is it important?
- How long has it been important to you/your family?
- Why is it important? What does it mean to you? to others in your family?

- Is the meaning/importance different depending on the position one holds in your family?
- Did it come from the region where you are currently living? or from another place?
- If it has been passed down in your family, has it changed at all from generation to generation?
- If it has been passed down in your family, how does the younger generation learn about it?
- Does it have the same importance to the younger generation as to the older generation? Why or why not? How has its importance changed?
- Is a ceremony associated with it?
- Do only certain members of the family use/touch this object? If yes, who? Why?



Using and Understanding Art from Other Artworlds

Optional Activity
Activity for Older Students

> **Overview reminder:**
> In this lesson students consider the importance of understanding the meaning or purpose ofart from other artworlds in order to avoid unintentional offense to the people of another culture, especially if students choose to borrow visual ideas to use in their own artworks.

Older students might research other artworld and cultural contexts seeking stimulating visual ideas to use in their own art making. They should investigate how artists were/are trained in another culture or era and how artworks were/are understood within that culture as they consider whether to borrow ideas from specific artworks. For example "Chicana and Chicano Space" [http://mati.eas.asu.edu:8421/ChicanArte/] includes information about the cultural and artworld contexts of 20 Chicano and earlier artworks. Similar context information is provided for an Ice age cave painting and a Native American parfleche case in Our Place in the World, a curriculum resource at http://www.artsednet.getty.edu/ArtsEdNet/Resources/Place/index.html

Students can use the following issues to structure their research:

1. **Identification**

   Identify the artwork you are considering using as a source for ideas. List artist (if possible), medium, date, and culture.

2. **Description**

   Describe the artwork:

   - sensory and formal qualities
   - subject matter, if any (people, places, and things depicted)

3. **Artworld**

   Describe the artworld within which the artwork was made.

- What role do/did artists play in the culture?
- How are/were artists trained/educated?
- For whom was the artwork made? Who were its intended viewers?
- Where do/did people see/use the artwork (when it was new)?

4. Cultural Meaning Or Purpose

What is/was the meaning or purpose of the artwork within its culture? For example:

- Is it a sacred object?
- Is/was it used in a ritual or ceremony?
- Does/did it indicate status or membership in a special group?

5. Idea Source

Given the artwork's meaning and purpose in its culture, what aspects, if any, would you consider using in your own artwork? Explain or sketch how you might use the idea(s)